knee.) That settled it, for there was no such mark to be found upon the poor corpse. It was just at this moment that the news came to rne in my country retreat that I had been found dead, and I fiew up to London to give ocular proof to my poor distracted parents that I was alive. Mother, who had been the only one not to identify the drowned girl, confessed to rne that she was so like me that just for a second she, too, was deceived. You see, they knew I had not been very happy since my return to the stage, and when I went away without a word, they were terribly anxious, and prepared to believe the first bad tidings that came to hand. It came in the shape of that most extraordinary likeness between rne and that poor soul who threw herself into the river.

I was not twenty-one when I left the stage for the second time, and I haven't made up my mind yet whether it was good or bad for me, as aa actress, to cease from practising my craft for six years. Talma,'the great French actor, recommends long spells of rest, and says that " perpetual indulgence in the excitement of impersonation dulls the sympathy and impairs the imaginative faculty of the comedian." This is very useful in rny defence, yet I could find many examples which prove the contrary. I could never imagine Henry Irving leaving the stage for six months, let alone six years, and I don't think it would have been of the slightest benefit to MTU- But he had not been on the stage as a child. If I was able to rest so long without rusting, it was, I arn sure, because I had been

thoroughly trained in the technique of acting long before I reached my twentieth year—an age at which most students are just beginning to wrestle with elementary principles.

Of course, I did not argue in this way at the time I As I have said, I had no intention of ever acting again when I left the Queen's Theatre. If it is the mark of the artist